The Builder.

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SATURDAY, JUNE 21, 1851.

IN our present number we give a view of the Mediæval Court, in the Great Exhibition, where Messrs. Pugin, Hardman, Myers, Crace, and Minton, have concurred in producing a whole of great completeness, and considerable excellence.* We need scarcely say that the metal work and stained glass (the latter sacrificed by its position) are by Hardman, the stone and wood carving by Myers, the tiles by Minton, the hangings and some of the furniture by Crace, and the design of nearly the whole by Mr. Pugin. Our view is taken from the south-west corner, omitting a case of vestments which somewhat interfered with the other objects. The principal feature brought into view is a stone font, with carved panels, representing the fall of man, the Baptism, St. John preaching in the Wilderness, and the Crucifixion. In the shaft are eight niches, containing figures of the four Evangelists, St. Peter and Paul, St. John the Baptist, and the Virgin Mary. The cover is of wood, arranged to slide into a richly carved oak canopy, an arrangement more novel than satisfactory. Behind is a carved tabernacle, with angels in canopied niches.

One of the best specimens of stone carving which Myers exhibits is the canopied tomb, with a recumbent effigy of a bishop about to be erected in St. Chad's, at Birmingham. Some carved stone chimney-pieces deserve especial praise. Of the wood carving we noted more particularly an oak cabinet with open panels, emblems, and cresting, and a portion of an oak staircase, with the crest of the proprietor arranged to form open work in panels under the handrail.

The metal work, in the shape of lamps, coronæ, fastenings, and ecclesiastical vessels is very excellent, and displays to advantage the skill which has been attained in beaten work.

The stove shown on the left side in order, is an effective though simple combination of iron and pottery.

In the mediæval work from abroad, scattered over the eastern portion of the building, there is less purity of design than is observable in the English works of the same character.

The delicacy of the carving by some of the foreign artists is very great. Annexed we give an engraving of a carved *Benetier*, by M. Knecht, of Paris, which shows the Virgin and Child beneath a rustic canopy formed of vine branches.

Near this are some very clever sketches in clay, by Graillon, of Dieppe. In the nave, close by, are some sculptures in wood and *carton-pierre*, by Cruchet, of Paris, parts of which, those in wood especially, are very good. There are some delicate carvings, hunting-pieces, by Lienard, which deserve notice. In some of the French works, amongst the bronzes for example, the human figure is scarcely so well drawn as might be expected. There is much, however, to admire in these bronzes, both in design and execution. Rudolphi's works in oxydised silver, are very interesting; and Leroll's clocks and candelabra are singularly good. Near these is a Gothic candelabrum of large size (12 or 13 feet high), with 32 lights, exhibited by Rouge, which is worth notice. The price of it is said to be 400*l*.

Amongst the best pieces of carved furniture on the English side are the chimney-pieces and bookcases, intended for the side of a library, which are exhibited by Messrs. Holland, from the designs of Mr. Macquoid, architect. We give an illustration of this,* for which, as well as its companion, we are indebted to the *Art-Journal*.† The style is that of the Renaissance, with a free introduction of natural forms. These fittings are carved in walnut wood, inlaid with green and red marbles: the doors are of perforated brass.

The chimney-piece which follows is exhibited by Messrs. Brine, of London, and was manufactured after a design by Mr. T. Sharp. It is carved in statuary marble, with cast metal ornaments electro-gilt, mounted on the pilasters, frieze, and spandrils.

As to previous notices of the Exhibition—we have received letters from various exhibitors complaining of our not mentioning their names. We, of course, exercise a discretion in such matters, and, moreover, do not pretend to point out even all who deserve praise. We may remark here, by the way, that, judging from our correspondence on the subject, although the advantage to manufacturers and others of being mentioned and praised is nothing, positively nothing—not worth acknowledgment,—yet the *omission* of mention of them is a personal affront and a scandalous injury. Alas, poor editors! No praise for the act, but great abuse for the omission. It is the same usually with our brother-architects: not an expression of appreciation for putting the best face on their works, and for not saying what we often could say; but black looks and spiteful remarks for even an omission. However, we must try to bear it, with a shrug for poor human nature.

Returning for a moment to the cements and artificial stones, we would mention, in justice, the specimens of Martin's cement, exhibited by

CARVED BENETIER.—VIRGIN AND CHILD.

* See page 391.

* See page 380.

† These engravings will serve as examples of the manner in which the *Art-Journal* Catalogue of the Exhibition is illustrated. The second part, just now issued, contains so large a number of engravings, that we may believe "that very few, if any, of the really meritorious and suggestive articles exhibited will be unrepresented in this catalogue."

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